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TRIAL BY FIRE OF SAIWUSH

Persian XV Century

Museum Appropriation 1918

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PERSIAN MINIATURES

ONE of the pleasures which has come to Europe and America in the past few years is the revelation of the great interest to be found in Persian art and literature. The influence of this is seen in the theatre, with its scenery, dances and color schemes, in interior decoration, dress, illustrations, and textile design. Our collectors have yielded to the charm of Persian design in faience, textiles, rugs, woodwork, metal-work, and miniatures; and the museums of art have sought, so far as opportunities permitted, to acquire for their permanent collections such examples as would do justice to Persian art expression at its best.

The Rhode Island School of Design has recently acquired by gift or purchase representative specimens in almost every class which has been noted. This article deals only with the miniatures, and discussion of other forms of Persian art is deferred to future issues of the *Bulletin*. In 1918 there was purchased from the Museum Fund a collection of Persian books and miniatures which numbered over one hundred, and which included representative examples of almost all of the schools of work from the 14th century to the 17th. The four books included a copy of the Turkish Quzide or The Universal History from the Beginning to 730 A. H. (A. D. 1329). This was written by Hamdallah Mustanfi Quazwini and dated Shawal 9th, 815 A. H., or January 12, 1419 A. D. There are two copies of the Shah-namah by Firdausi, one written in the 15th century, and containing representative miniatures, and the other made in India in the 17th or early 18th century, and in a 17th century lacquer binding. The fourth book is a Koran, in a beautiful 15th century binding in cut leather and blind-pressing. It is from such books that the miniatures in the rest of the collection were removed in past years. This is to be regretted, since there is such an inti-

mate connection between the miniature and the calligraphy.

The history of miniature painting in Persia ranges in date from the 8th and 9th centuries when the Fatimid and Abbasid rulers were in control through the time of Shah Abbas in the 17th century.

Previous to the 12th century most of the manuscripts were from Mesopotamia, with a mixture of Byzantine, Mongol and Arabic influence in the illustrations. Much of the calligraphy was in Cufic. The capture of Baghdad in 1258 by the Mongols under Houlagou marks a sharp difference in the style, which under the Timurid patronage (1369-1494) became decidedly Persian in character, but retained certain of the Mongol characteristics. These were especially in evidence in the drawing of faces, the conventional Chinese clouds, and the type of armor which was worn. The drawing became more delicate, the colors were purer and greater attention was paid to detail. In the work of such a master of this period as Bihzad (about 1460 to 1525) the greatest emphasis was placed on style, composition, mastery of line and color.

After Bihzad came Agha Mirak of the Bukhara School, Sultan Muhammad, Aga Riza, Riza Abbasi and lesser-known artists, by whose infinite patience and artistic genius we are able to appreciate Persian life and art. The Timurid rulers were succeeded by the Safavid dynasty (1502-1736 A. D.) among whom the names of Shah Tahmasp (1525-1576) and Shah Abbas (1587-1629) are pre-eminent as patrons of the arts, especially miniature painting. In Turkey there was also a demand for this kind of art, especially in the time of Sultan Salim (1512-1520) and Sultan Sulaiman (1520-1566), when the work was largely in the hands of Persian artists. They are however influenced greatly by the Venetian painter Gentile Bellini, who was in such high favor at Constantinople.

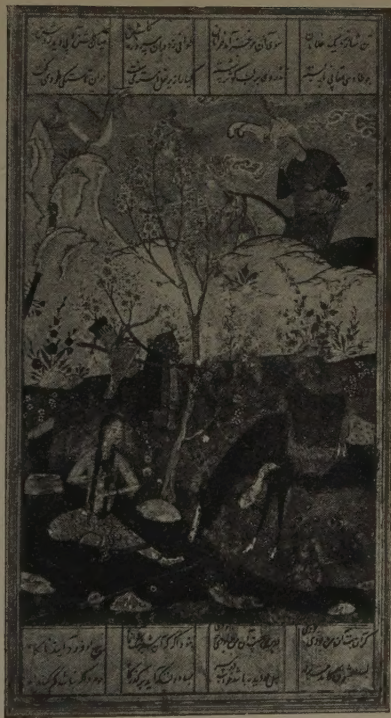
It has been frequently pointed out

that successful art in the Orient is dependent on the patronage of the court or some wealthy nobleman. The Persian rulers were in the main intensely interested in books for their libraries and gave every encouragement to artists and calligraphers. In this field was perhaps the greatest opportunity for success for artists.

The books for which these illustrations were made were chiefly those of Persian poetry, history and romance. The Koran was decorated, to be sure, but only with geometrical designs. This was true throughout the Mohammedan world. But the Persian, with a national genius for literature, called into being and fostered by princes who were bibliophiles, had many opportunities outside of his Koran to express himself in an artistic manner.

First among these books in appeal to the artist was the Shah-namah, an epic poem by Firdausi. This was written in the tenth century and has almost sixty thousand couplets. It is the "Book of Kings," descriptive of the national history of Persia from the 4th millennium B. C. down to 641 A. D. Across its pages pass and repass mythical and historical figures, heroes and lovely princesses, doers of mighty deeds so dear to the Oriental heart. In it we meet the great Rustam and accompany him through his exploits and trials. These are the subjects that live for us today in miniature painting, as well as in Oriental verse.

There are also illustrations from "Khusrau and Shirin" by Nizami, which often appears in a single volume with four other of his romantic poems under the title of Khamsah, "the Quintet," and possibly some of the miniatures in the collection, which have not been identified, may be from the other poems. Some are doubtless from books by Sadi, the most popular writer in Persian literature, and it has already been stated that the book by Quazwini was illustrated, and finally there are fairy stories, such as



KHUSRAU AND SHIRIN Bihzad or Agha Mirak
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"Buraq," which are represented. This does not exhaust the number of very well-known authors and poets whose works graced the collections of Persian lovers of literature, and it is not unlikely that further investigation would reveal illustrations from their books in the collection which has just been acquired.

But one does not have to be conversant with the literature to enjoy the artistic excellence of the technique and the inherent beauty. As soon as one admits the Eastern conventional treatment of perspective and the Oriental love of line, he is prepared to study Persian life at close range, the polo games, battles, hunting scenes, glimpses of court and palace life, the beauty of pattern on rugs, costumes and tiles and the Persian

love of flowers and flowing water. Then he will realize more fully a part of the spell of the East whose art is so very different from our own in many ways, and which, like all great art worthy of the name, takes us out of ourselves into the great world of imagination and beauty.—L. E. R.



HUNTING PARTY

Bihzad or Agha Mirak

Persian XVI Century

Museum Appropriation 1918

POMPEIAN WALL-PAINTING

THE interest in period rooms, or rooms finished in a definite style, is not an essentially modern characteristic. Just as we to-day endeavor to adorn our homes with harmonious decorations, so the ancient Italians strove to beautify their dwellings. And these decorations, because of the nature of their buildings, and because

of the desire of the people themselves to emulate palaces of the nobility, took the form of wall-paintings, or frescoes. The best examples of these ancient decorations, which, paradoxical as it may seem, were preserved only in their destruction, are to be found in and around Pompeii, and because of this fact, all ancient Italian frescoes are classified as Pompeian in style.

They are found, as has been said, upon the walls of the houses. The Italian house was built, as is true even to-day, of stucco, a sort of plaster finish over a foundation of brick. But we should not confuse ancient plaster with our knowledge of the crumbly plaster of to-day. The process of its application is more complex. Upon the rough foundation, *trullissatio*, are laid in succession, evenly and smoothly, three coats of lime and sand. Then follow three coats of lime and marble dust, "at first coarse, then finer, and in the uppermost coat of all the finest powder." The wall may now be finished either with a high polish, which may "attain such a brilliancy," says Vitruvius, "that one can see his face mirrored in its surface," or with a coat of color applied in the fresco technique.

Although the circumstances of the original discovery of the process of fresco painting, *udo illinere*—"to paint upon the wet"—as Pliny calls it, are unknown, yet the method was a matter of common every-day knowledge to the ancient Italian. Stated in simplest terms, fresco painting is painting with a wash of liquid pigment over the freshly laid surface of plaster, thus becoming incorporated with it when it is dry. The



FRAGMENT OF "POMPEIAN" FRESCO

Roman, I Century A. D.

Museum Appropriation 1918

explanation of this process is a chemical one. "When the limestone is burnt into lime all the carbonic acid is driven out of it. When this lime is slaked by being drenched by water it drinks this in greedily and the resultant paste becomes saturated with an aqueous solution of the hydrate of lime which rises to the surface of the plaster. As the wet pigment is applied to this liquid hydrate of lime, it diffuses into the paint, soaks the plaster through and through, and

gradually takes up carbonic acid from the air, thus producing carbonate of lime, which acts as the binding material, forming a sort of crystalline skin, and gives the colors a peculiar lustre."*

Fresco technique is essentially a color finish to plaster. The pigments are mixed with nothing but pure water, and the palette of the artist is limited practically to only the earth colors, such as

*Church's "Chemistry of Paints and Painting."

the ochres, even white having to be made from lime. White lead, vegetable and metallic pigments, Vasari tells us, do not hold their colors so well and are as a rule avoided.

Pompeian wall-paintings can be grouped under four general classes depending upon the period of their origin. Pompeii was essentially the home of rich traders, who possessed sufficient means to want if not to afford elaborate dwellings. In order to obtain the grandeur of marble palaces there was devised a plan of painting in imitation of marble slabs in relief. This is known as the incrustation style and dates from Pre-Roman times.

Developing from this style of incrustation, and contemporary with the Roman Republic, arose the device of imitating both the marbles and the panelled reliefs by painting. Moulded cornices were employed somewhat, but their projections became very slight.

The third style, of about the same period as the early Roman emperors, was the least faulty and the most refined of the four styles. Here the human figure assumed greater importance and we find nymphs floating in diaphanous drapery against solid backgrounds of deep color. Fauns and bacchantes dance endless sarabands under light porticoes in the friezes.

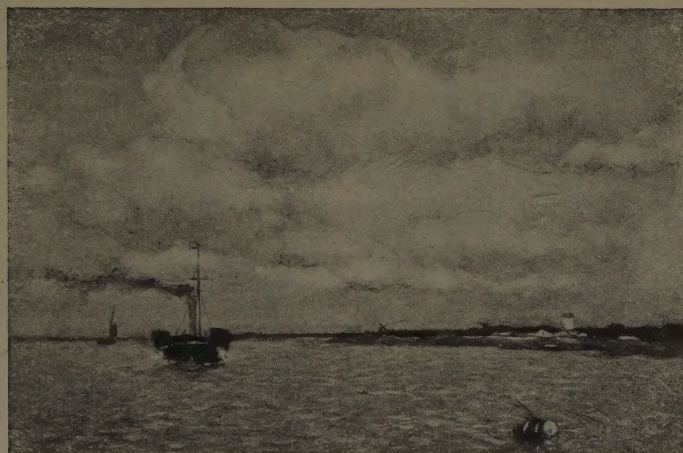
It is this architectural feature which the fourth period developed to a pompous and theatrical extreme, with its spindle-like columns and its all too slender caryatids. This style dates from the year 63 A. D., the time of the earthquake, when the city was severely shaken and many of its important houses were destroyed, to be rebuilt optimistically, to the year 79 A. D. This was the date of the final destruction, when the gleaming sword, which had hung so many years over its head fell, and the city was buried under a rain of ashes vomited forth by Vesuvius.

Nor were these decorations confined exclusively to the rich, for even as we employ workmen to paint our houses, so

the Pompeian commissioned the decorating of his walls. Nevertheless these paintings possess to a surprising degree a charm and a grace that belie their artisan origin.

The School of Design has recently acquired a piece of Pompeian wall-painting, which is an excellent example of the third period, and characterized by the careful modelling of the features and by the background of deep color. Here we have pictured a woman, seated, three-quarters front, holding a lyre in the crook of her left arm to which she points with the right hand. The gesture indicates that the instrument is thought of as an attribute, and the evident feminine characteristics of the figure lead us to suppose that the muse of music is intended, despite the fact of the popularity at that time of the feminine type of Apollo. The symbolic pose of the figure is paralleled in the Apollo in a fresco at Pompeii depicting the Marsyas and Apollo legend. Nor is this idea unusual or unique, for we find a similar composition even in the works of Greece, notably in a relief on the marble base from Martineia, now at the National Museum, Athens. The simple hairdress, the restrained features of the face, the dignified folds of the garments, all bear out the conception that the figure is an abstraction rather than a concrete portrait. She wears a tunic, twisted on the left shoulder and draped loosely over the right, revealing a neck delicately tinted in flesh tones. Over all is thrown a flowing outer garment of violet contrasting sharply with the brilliant red background. She is seated upon a highly ornamented chair; or is it a sort of architectural parapet, and as such conceivably a part of a larger design? At the base of the stool is a portion of a wing. Can this be the wing of a sphinx? Such a figure would work into a larger decorative scheme. Parallels of the sphinx motives are innumerable.

The seated figure in Pompeian painting is common, but usually in profile or full front positions, the intermediary



ON THE SCHELDT

by J. H. Weissenbruch

Gift of WALTER CALLENDER 1897

A WATER-COLOR

By J. H. WEISSENBRUCH

pose only rarely. The closest parallel to our muse is found among the Boscoreale frescoes in the Metropolitan Museum of Art. I refer particularly to the painting of the Woman Playing the Lyre from the grand triclinium. Here we have pictured, seated upon an elaborately decorated chair, and richly decked with jewels, a woman playing a lyre. Behind her stands a girl, an interested listener to the music. The same grace and charm are displayed in this group as is evinced in the School of Design painting. The facial types are similar, the hair-dress is identical and the shoulders are turned at the same angle, but the position of the feet differs. Both wear white and violet robes which are juxtaposed against a brilliant red background. The striking difference is that in one we evidently have a portrait, but in the other an allegorical figure.

The allegorical tendency of Pompeian paintings is more nearly typical of that Greek culture which they mirrored. Their importance lies not so much in giving us a conception of the Hellenistic character of Roman life, as in preserving for us an inkling of their prototypes, the Greek paintings themselves.

H. S. HINCKS.

IN 1897 Mr. Walter Callender presented to the Museum a fine example of the work of J. H. Weissenbruch, in water-color. It is entitled, "On the Scheldt," and measures 17 ½ by 26 inches. An opportunity to see this unusual and attractive painting is offered at present, as it is a feature of the exhibition of water-colors from the Museum Collection, now being shown in the south gallery.

The history of water-color as a means of expression is long and wide-spread. As a medium it was used in Ancient Egypt, India, China, Japan and Persia, while in Europe it always has been a favorite. To most people the word "Water-color" calls to-mind the English love of this medium, and the many English artists who have left so much of interest. But in Holland also it has long been used, and is peculiarly adapted to the characteristic Dutch atmosphere, which is ever changing and vaporous. This is especially true of the Hague and Amsterdam group of artists who have flourished since 1840. Of these none excelled James Maris and Weissenbruch

in interpretative expression in water-color.

J. H. Weissenbruch was born in 1834 and died in 1903. He first studied under Shelfhout and Van Hove and then turned to the intensive study of Dutch landscape, his style of work changing as he found himself and came to a more intimate knowledge of the possibilities of the landscape he loved. His technique became more perfect, his grasp of essentials more sure and his brush work more free. The result was that in his later period we find some of his best work, in which is the example owned by the Museum.

Weissenbruch will receive increasing praise as being a master of his medium more thoroughly Dutch even than any of his contemporaries, and one of the group which has proved that Holland of to-day can produce landscape painting comparable in its way with that of Ruisdael, Van Goyen and the other leaders of the past. This is thoroughly interpretative, masterly in its handling, and lasting because of its sincerity, truth and beauty.

It is of great interest to have "On the Scheldt" shown at the present time, because of the presence in an adjoining gallery of the collection of pictures belonging to Mrs. E. S. Allen, in which are four other examples of Weissenbruch's work. In it we find a direct illustration of what he meant when he said, "Only let me get the sky and clouds right in my pictures and the rest is easy. Atmosphere and light are the great sorcerers. All we want comes from above. We cannot work too hard to get the atmosphere. This is the secret of a good picture."—L. E. R.

GREEK EARRINGS

MESSRS. Ostby and Barton have made a notable addition to the group of jewelry which has been given in memory of Engelhart Cornelius Ostby. This latest gift is of two pairs



GOLD EARRINGS Greek, I-II Century A. D.
Gift of Messrs. OSTBY and BARTON 1919

of gold earrings, of Greek workmanship, first and second century A. D. Jewelry of this "ring" type was most popular around the Mediterranean, being found in many cities. One pair is of spirally twisted gold wire, ending in the head of a lion with long curving horns. The hollow eyes were probably originally filled with glass paste. The collar has graceful scroll work and leaf design applied in fine wire. The point of the ring fits into the mouth of the animal.

The second pair is more elaborate. The large end is finely modelled into the head of a lynx. On the shoulder of each earring are mounted two beads; the first is of black and white banded glass, and the second is a dark green stone. Both heads are held by a wire through the pierced center, while outside are points of gold covered with the delicate granular work for which the jewelers in the early days were famous. The rest of the earring tapers gradually to a fine wire, with a twisted design of alternately broad and narrow bands. The end of the ring hooks into a ring which depends from a loop fastened in the mouth of the lynx.

There are several points of interest which may be noted in connection with

these earrings. In the first place, the ring form was the most common shape used, being especially popular in Hellenistic days, but not all were as elaborately made as are the new additions to the museum. The twisted wire technique was likewise popular. Then the variety of designs used by the Greeks is to be noted, ranging as it does from human heads, to real and fabulous animals; lion, dog and lynx designs were especially used, with many grades of handling.

When it is recalled that nothing is so eagerly sought after as gold for melting and re-using, the small amount of jewelry which is left to us from antiquity has a very great value, especially when our designers can see many new ideas, and appreciate technical excellence, as they can in these new gifts. It certainly will mean much to the jewelry art to have this fine group of jewelry which is at present installed in the museum, and any other examples, irrespective of country or time, but chosen for beauty of design, which may later be added.—L. E. R.

BUILDING OPERATIONS

DURING the coming month there will be considerable building activity at the School of Design. This is a part of the building program under consideration by the Trustees. The plans for general development have been made by Bellows and Aldrich, of Boston. The first of this activity will be seen on North Main Street, where West Hall, formerly the Breck Building, and up to June the home of the Jewelry Design and Normal Art Departments, is being razed. When the area is cleared it is the intention of the Trustees to erect a new building on that site, carrying out the lines of the building erected for the Textile School, and extending to the Tunnel. It is hoped that the new building will be ready for the opening of the School in September, 1920, when it will contain the Jewelry Design and Normal Art De-



SIEGE OF A CITY

Persian XV Century

Mongolian School

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partments. During these operations the departments will be housed on the first floor of Memorial Hall on Benefit Street.

Plans are also being developed for the erection of a new museum building, which will be built in units. The first of these will contain a great deal of much needed exhibition space. It is hoped that after the plans are finished, the building of this first unit of the museum can be begun in the next few months.

If the plans of the Trustees can be carried out the School of Design will have a superbly equipped and adequate group of school buildings, auditorium and museum.

THE LIBRARY

Among the accessions of the quarter are the following:

American artists' war emergency fund.—

Forty-seven fac-simile drawings by American artists. 1918.

Beaumont, Roberts.—Standard cloths. 1916.

Fabriczy, Cornelius von.—Italian medals. 1904.

Hart, Stanley H.—Wool: the raw materials of the woolen and worsted industries. 1917.

Hicks, Amy Mali.—The craft of hand-made rugs. 1914.

Kunz, George Frederick.—The magic of jewels and charms. 1915.

Morgan, J. P.—Bronzes of the Renaissance and subsequent periods: introduction and descriptions by William Bode. 2v. No. 35 of an edition of 150 copies.

Morgan, J. P.—Catalogue of the pictures in the collection of J. Pierpont Morgan, with an introduction by T. Humphrey Ward and biographical and descriptive notes by W. Roberts. 3v. Binding by Zaehnsdorf.

Morgan, J. P.—Collection of drawings by Old Masters formed by C. Fairfax Murray. 4 v. 1912.

Odiot, Claude.—Orfèvreries de style Empire. n. d.

Siren, Oswald.—Descriptive catalogue of the pictures in the Jarves collection belonging to Yale University. 1916.

———Society of French Aquarellists. 8 pts. n. d.

White, Benjamin.—Silver, its history and romance. 1917.

Widener, P. A. B.—Pictures in the collection of P. A. B. Widener at Lynwood Hall, Elkins Park, Pennsylvania: British and modern schools; with an introduction and descriptive notes by T. Humphrey Ward. Binding by Rivière and Son. Vol. 2, No. 56 of an edition of 200 copies.

NOTES

ANOTHER GIFT FROM MR. J. P. MORGAN.—Mr. Morgan has added several volumes of catalogues to those already given by him to the Rhode Island School of Design. This last gift includes the Catalogue of Pictures and the Catalogue of Bronzes of the Renaissance and subsequent periods. Both catalogues are magnificent specimens of the book-maker's art. The Catalogue of Pictures is in three folio volumes, with an introduction by T. Humphrey Ward and text by W. Roberts. The bindings are of

richly tooled levant morocco by Joseph Zaehnsdorf of London, and the press work is that of the Whitefriars Press, of London. The paper used is of the highest quality of Dutch manufacture. The illustrations are superb, especially the color plates made by Goupil & Company, of Paris.

The Catalogue of Bronzes is written by Dr. Wilhelm Bode, a world-recognized authority on this subject and the Director of the Kaiser Friedrich Museum in Berlin. This catalogue is in two volumes, is printed on hand-made paper, has remarkable illustrations, some of which are in color, and is bound in three-quarters morocco.

All lovers of the book-maker's art, and all who appreciate the value and interest of works of art of whatever kind, will find it to their advantage to know the various catalogues of the Morgan Collection. The museums and libraries which have received these catalogues through the generosity of Mr. Morgan are to be congratulated.

LECTURE BY LIEUTENANT LEMORDANT.—The last public lecture of the season was given in Memorial Hall on the evening of April thirtieth. The lecturer was Lieutenant Jean Julien Lemordant and his subject was "Rodin." The large audience realized the opportunity which was theirs to listen to the impassioned words of a lover of France, an artist of achievement, a lover of high ideals, and a person who had offered all and lost much of the enjoyment of life through the Great War. Lieutenant Lemordant will symbolize for those who had the advantage of hearing him, the spirit of France, undaunted though handicapped, a leader for ideals and the right. America is richer for the visit of so distinguished a son of France.

ELECTION OF TRUSTEES.—At the meeting of the Corporation of the Rhode Island School of Design, held on June

4th, Mrs. Gustav Radeke and Mr. Jesse H. Metcalf were reelected for a term of service until 1925.

SCHOOL GRADUATION.—The Graduation exercises of the School were held in Memorial Hall on the evening of June third. Twenty-four received diplomas, five received post-graduate certificates, and ten were given certificates. Twenty-six scholarships were awarded and thirteen prizes were distributed.

EXHIBITION OF COLLECTION OF Mrs. E. S. ALLEN.—Beginning on June 7th the Museum has shown the greater part of the collection of oil paintings and water-colors belonging to Mrs. E. S. Allen in one of the special galleries. The collection as a whole has two decidedly interesting features. An opportunity is given to study the modern Dutch school of painting in a most representative group of artists; and then the visitor feels throughout the group the personality and connoisseurship of Dr. E. S. Allen, who made the collection. So well chosen is it that one is not surprised to learn that Dr. Allen enjoyed the friendship of many of the artists, and that he not only had opportunity of selection from a large group in the studios or dealers' galleries but could select more widely because he knew what each was striving for and felt most worth while. In the collection are examples of such well-known leaders in Dutch art as Anton Mauve, A. S. Kever, Weiland, J. H. Weissenbruch, Van Waring, Neuhuys, de Zwart and H. Van Weele. Dr. Allen also added some French canvases to his collection and in the exhibition are examples of Corot, Daubigny, Isabey, Courbet, Diaz, Troyon, Gericault, Lapostollet, Besnard and Dupre. While this does not exhaust the list it shows how varied and interesting this collection really is, and Providence may well be proud of the connoisseurship of the late Dr. Allen.

RODIN'S "HAND OF GOD."—Through the courtesy of Colonel Samuel P. Colt the Museum is privileged to exhibit in its main gallery the well-known example of Rodin's work known as the "Hand of God." Several of these exist, there being slight variations in details, and the person or museum that is the owner of one is to be congratulated. In conception the sculpture is quite in Rodin's best manner. The enormous hand, so strong and powerful, the mass of unformed material in his hand and on one side the male and female forms which are gradually becoming more distinct, show the sculptor's genius and his power to make the person who is studying his work do a part of the interpretation. "Sculpture is the art of finishing," said Rodin, meaning thereby a complete knowledge of what to leave out as well as what to put in. It is this genius of Rodin's which has made him great in the world of sculpture and has given distinction to his "Hand of God."

EXHIBITIONS OF THE QUARTER

March 26–April 24.—Paintings, water colors, etching and lithographs by Philip Little.

April 26–May 7.—Work of Jean-Julien Lemordant.

May 10–May 31. — American silks made by Cheney Brothers. Sketches in France by Fred R. Sisson.

June 1–June 31.—Modern Dutch and French paintings from the collection of Mrs. Edward S. Allen. Water colors from the Museum Collection.

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We ought to envy collectors, for they brighten their days with a long and peaceful joy.—Anatole France.

Let us believe in Art, not as something to gratify curiosity or suit commercial ends, but something to be loved and cherished because it is the Handmaid of the Spiritual Life of the age.—George Inness.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

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Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 3,888 volumes, 16,643 mounted photographs and reproductions, 2,881 lantern slides, and about 3,330 postcards. During the months of June, July and August the library is closed.